THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'77 Shows on Thursdays & Sundays 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $2. Free coffee. For information call 586-8486.

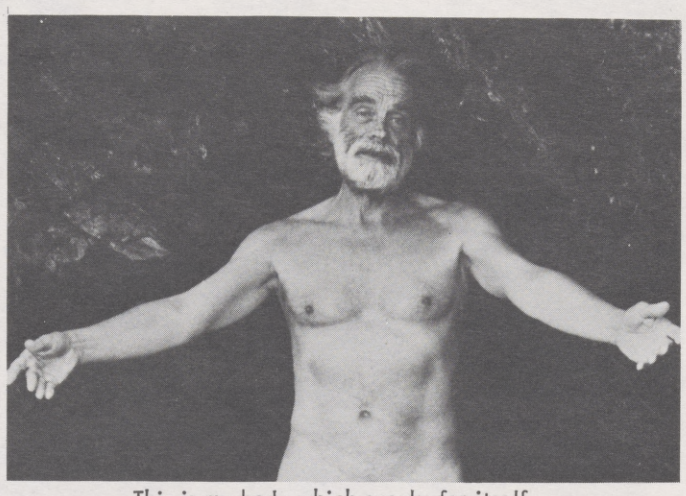
THURSDAY, OCTOBER 27

WORLD WAR II AND ME

FRANCIS LEE IN PERSON

Francis Lee has been making films since 1939 and his early animations are among the classics of the genre. Writing in the village Voice, Jonas Mekas says, " I truly admire Francis Lee's first three films, "1941", LE BIJOU, and IDYLL, their beauty is unique and real, and their place in the early american avant-garde is unchallengeable...when I watch them, no matter in what mood (or pace) I am, they transform me, they pull me into their own world, and all my resis resistance dissappears...and I feel very very fine in that subtle, personal, lyrical, gentle, and slightly humorous world -- it's like nothing else that I know." And of WORLD WAR II AND ME, "it is an autobiographical work in which he uses footage he shot during World War II, which he participated in as a combat cameraman. His D-Day footage is so spectacular, so real that I don't think I have ever seen war footage as real, as believable. You know Lee was there and he took it all and you know it was a hell. His Paris liberation footage is about equally spectacular. By spectacular I mean real, because there is nothing more spectacular than what's really real.

This program will include:
EARLY FILM EXPERIMENTS(1939-42) 15 min., "1941" (1941) 4min.,
WORLD WAR II AND ME (1976) 20min., LE BIJOU (1946) 7min. ,
IDYL (1947) 11min., TRAILER FOR FILMMAKERS CO-OP(1963) 3min.
NBC ANNOUNCEMENT(1968) 30 sec., WOODSTOCK(1968) 1min.
SUME-E (1976) 7min. , WHERE DO ALL THE PEOPLE COME FROM (1975) 7min.
SYNTHESIS (1976) 7min.
CH'AN (1977) 3min.



This is my body which speaks for itself
This is my body which speaks for all men
This is my body which sings of itself
This is the song of the Godbody

THURSDAY, DECEMBER 1

Neelon Crawford

IN PERSON WITH RECENT FILMS

Neelon Crawford, who began his filmmaking career here in San Francisco has since travelled extensively over the face of the earth making and showing his films. Tonight's program marks his first visit to San Francisco since he was here in 1972. Of that last visit Hal Aigner in "The Night Times" was prompted to write, "Crawford's efforts have yielded him a rare and beautiful understanding of the aesthetic potential of color, form and movement. Equally important, he has acquired a sensitive appreciation of the complementary nature of order and chaos...he begins with real world forms, primarily drawn from nature, and give gives them a substantial geometric background of various symmetries which allows for the fullest range of interaction through visual clashes, superimpositions and the like.

"While there is nothing directly religious about his work, he aims for sensory overload, a condition frequently associated with the precipitation of mystical experience. And it is this delicate balance between the geometry and the explosive image interactions that allows for the experience of shared vision.

" Crawford's formidable powers as a filmmaker have forged a series of major works unprecedented in their strength and precision. Surrounding his subjects with an air of veneration, he displays an almost pantheistic reverence for this phenominal world."

This evening's program will consist of 12 films made between 1973 and the present: UNTITLED (SCRATCH) 3min., BANNANA LEAVES 6min., THE VINCENT 7min, LA SELVA 11min, LAREDO SUGAR MILL 2min, SHIP SIDE STEEL PLATE LIGHTS 2min, "1976" 4min., FIRE FLAMES 3min, plus others.

SUNDAY, OCTOBER 30:

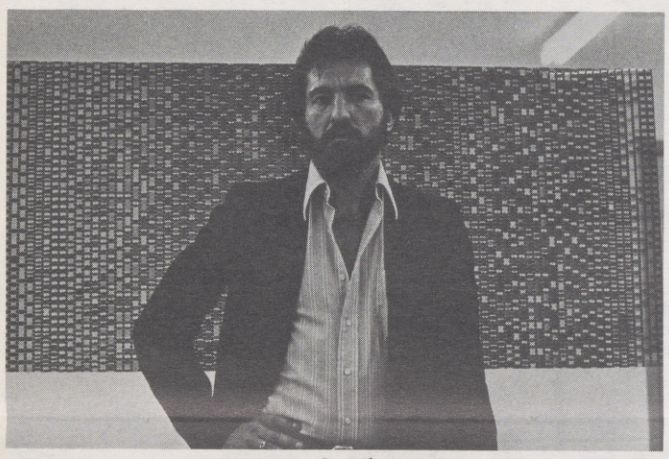
Vampires and Dementia

SPECIAL HALLOWE'EN SHOW

VAMPYR (1931, 66 min.) directed by Carl Theodore Dreyer - Dreyer's obsessive and haunting personal interpretation of the legend of the Vampire. "Spectral" -- Pauline Kael

THE ORGANIC VAMPIRE (1973, 7 min.) by Herbert Jean DeGrasse - "Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood." -- H.J. DeGrasse

DEMENTIA (1955, 55 min.) by John Parker, music by George Antheil - Banned by the New York Censor Board as "inhuman, indecent and the quintessence of gruesomeness," DEMENTIA probes the clutter of reality and hallucination in the mind of a psychopathic young woman without dialogue or narration.



Paul Sharits in front of "Frozen Film Frame" PIECE MANDALA/END WAR

THURSDAY, NOVEMBER 3

Sharits: recent films

WITH PAUL SHARITS IN PERSON

From his early work with flicker film compositions through his more recent concern with the notion of film-as-strip, Paul Sharits has long held a place of honor as a seminal force in the avant-garde cinema. It is a pleasure to host Paul in a rare West Coast appearance, in which he will present a selection of his recent films. The exact program is not available as we go to press, but it will be publicized before the show.

"Sharits has been exploring new ways of seeing for about ten years, and to say that his work is fascinating and unusual is to put it mildly...These films allude to what happens in your head as much as to what sits up on the flat plane of the screen. Obviously, Sharits has created a need for a vocabulary of operational light terms, that is, how we experience light in overlapping planes in time, the patterns that arise out of repeating light shapes and sounds, the magic of incantation and reification known to every Shaman and ritualistic artist before there was a word 'Esthetics' or even a written language. Sharits employs modern technology to say something very deep, very profound and very beautiful." -- Leonard Horowitz, Soho Weekly News

SUNDAY, NOVEMBER 6:

British avant-garde

NEW DIRECTIONS OF THE ENGLISH STRUCTURAL/MATERIALISTS WITH MALCOLM LE GRICE IN PERSON

In recent years, the London based film-makers have been extending the concept of structuralism in some surprising ways leading to some current work which has little to do with the systematic editing directions which have become associated with the mainstream of structural film. Work which is investigatory rather than constructivist has included some unexpected re-examination of 'illusion' in cinema. This is particularly true in the work of Peter Gidal, Tim Bruce and Malcolm Le Grice who will be represented in this programme by some films to be seen publically in the Bay Area for the first time. The programme will include: CONDITION OF ILLUSION by Gidal, VISIT and LEFT STOP by Bruce and two new films, TIME AND MOTION STUDY and ACADEMIC STILL LIFE by Le Grice.

The Baillies

SUNDAY, NOVEMBER 13

Baillie's QUICK BILLIE

WITH BRUCE BAILLIE IN PERSON

Bruce Baillie returns to the Bay Area after many years absence due to teaching duties in the East. As a founder of Canyon Cinema we wish to give him a warm and hearty welcome with the showing of one of the true masterpieces of the personal cinema. QUICK BILLIE is one of the most frequently asked-for by members of our audience. Tonight's showing will include the entire work, along with the six final rolls which occur at the end plus a few surprises which Bruce will have with him

QUICK BILLIE is a "horse opra in four reels...A personal record of the author's psychic journey and physical recovery during a period of his life which might be described essentially as one of transformation...'the dark wood encountered in the middle of life's journey' (dante) ".

THURSDAY & FRIDAY, NOVEMBER 10 & 11

James Broughton

GALA BIRTHDAY CELEBRATION, PREMIER AND RETROSPECTIVE

James Broughton's Birthdays have long been great occasions for merry-making and rejoicing. This year we decided to mark this occasion with the very first complete retrospective ever accorded a filmmaker at the Cinematheque. As he embarks on his sixty-fifth year on this planet we would acknowledge that the last year was one of the poet's most productive ever. During this year he has completed three films and published three books: SEEING THE LIGHT (City Lights), ODES FOR ODD OCCASIONS (Manroot) and THE ANDROGYNE JOURNAL (Scrimshaw Press). The publication of the last of these is scheduled to coincide with the premiere of his most recent film, SONG OF THE GOD BODY on Thursday evening.

Besides being one our great poets and filmmakers, James Broughton is one of the most courageous men alive. Never content to rest on his laurels (he has won many) , he has ever pushed on - forging ahead - breaking new wood where no other has dared to venture. For he is a true poet and a wise prophet; we sit at his feet, listen, and are filled with the light and spirit of his presence.

This retrospective will fill three programs in two evenings:

Program #1 , Thursday 8:00

THE POTTED PSALM (1946) 20 min. - with Sidney Peterson
MOTHER'S DAY (1948) 20 min.
THE BED (1968) 20 min.
FOUR IN THE AFTERNOON (1951) 15min.
TOGETHER (1976) 3min. - with Joel Singer
EROGENY (1976) 6min.
WINDOWMOBILE (1977) - with Joel Singer
SONG OF THE GODBODY (1977) 10min. - with Joel Singer (world premiere!)

Program #2 , Friday 7:00

ADVENTURES OF JIMMY (1950) 10 min.
LOONY TOM (1951) 10min.
THE PLEASURE GARDEN (1953) 38min.
THE GOLDEN POSITIONS (1970) 32 min.
SONG OF THE GODBODY (1977)

Program #3, Friday 9:00

NUPTIAE (1969) 13min.
THIS IS IT (1971) 10 min.
HIGH KUKUS (1973) 3min.
TESTAMENT (1974) 20min.
THE WATER CIRCLE (1975) 3min.
DREAMWOOD (1972) 45min.

THURSDAY, NOVEMBER 17

Larcher's E ETC (MYTH 77)

WITH DAVID LARCHER IN PERSON

For those who came to the Oct. 13 show expecting MYTH 77 and saw instead MONKEY'S BIRTHDAY because MYTH 77 was not yet available from the lab. In its present form e etc is a two hour plus work-in-progress. Those of you who saw MONKEY'S BIRTHDAY and MARE'S TAIL last month and enjoyed the intense beauty of his imagery and were impressed by the awsome power of his technique will not want to miss this film. His films are impressive because he gets the maximum result from the most primitive techinques, ie. optical & contact printing and super-imposition. This is because Larcher spends a lot of time looking intensely at things--at his life--at the lives of those around him. Always making quick split-second decisions as his films go racing off into the night. Larcher's films are among the most rewarding films we have shown. In his films there is a whole new world to be discovered--a glorious visionary world--a very real world.

SUNDAY, NOVEMBER 20

Warhol's VINYL

ANDY WARHOL'S VINYL AND LOVES OF ONDINE WITH POPE ONDINE IN PERSON

Since Andy Warhol's "death" it has become literally impossible to see any of his films because Warhol , himself, has taken the films out of distribution. The one exception to the rule is Ondine who was personally given prints of three of the Warhol films in which he appeares. And it is Ondine who is probably the most articulate about the whole Warhol mileu in all its various manifestations.

It is reported that Warhol paid Anthony Burgess $1,000 for the screen rights to A CLOCKWORK ORANGE then kept his stars up for days manking the rounds of parties before filming the work which became VINYL. Also on this program is LOVES OF ONDINE which has the famous bandaid sequence with Ondine and Viva as well as the free-for-all with food finale.

As if it wasn't enough to have a showing of two extremely rare films we also have the person of Ondine. Those of you who attended his shows two years ago will remember that he is a show all by himself. He is literally filled to overflowing with stories & is certainly one of the great racconteurs.

SUNDAY, NOVEMBER 27

Fellini's I VITELLONI

Released in the U.S. as THE YOUNG AND THE PASSIONATE the literal translation is closer to "The fatted calves" I VITELLONI was both written and directed by Federico Fellini. Of this film Fellini has said:

"I VITELLONI is the story of adolescents who cannot see anything more in life than satisfying their animal desires, sleeping, eating, fornicating. I was trying to say there is something more, there is always more. Life must have a meaning beyond the animal."

This program is supported by a grant from the National Endowment for the Arts in Washington D.C., a Federal agency.

SUNDAY, DECEMBER 4

ACCATONE by Pasolini

ACCATONE is the first film by the Italian filmmaker Paolo Pasolini and takes its starting point from the Italian neo-realist concern for the poor man's struggle. ACCATONE means literally "beggar" or "scrounger". Of this film Archer Winston of the N.Y. Post said, "A profoundly real portrait... The title role is played by Franco Citti in a way that deifes improvement, for it runs the full gamut from degradation to courage, and in neither case is it a conscious thing. This is pure response. It is response to the invironment of young non-working males and to the economic destitution faced by most of them...ACCATONE'S unsparing portrait of the people presents a bitter truth that must rank it among the best Italian films of the 60's"

THURSDAY, DECEMBER 8:

Sonbert's RUDE AWAKENING

WITH WARREN SONBERT IN PERSON

Throughout the years Warren Sonbert has presented many one-man shows here at the Cinematheque. Tonight we will show his most recent work, RUDE AWAKENING.

"RUDE AWAKENING is dazzling, funny, severe film about the value of human activity...Sonbert is fascinated with spectacle (ice follies, ballet, street fairs), with everyday labor (butcher shops, frankfurter stands) and re-creation, but underneath all this motion one senses a futility...the images express playfulness, energy, and impotence. They are held on the screen just long enough to bring us into a sense of comic contradiction: cutting used for undercutting. Each shot is another pizza slice as harmless as a paper cut, but after awhile one begins to experience the accumulated sadness behind all the joy and emotion, and the title, RUDE AWAKENING, becomes more fitting and darker in its double edged irony." --Phillip Lopate in "1000 EYES"

Also included on this program will be portions of a new work-in-progress as suits the whim of the filmmaker and mood of the audience.

SUNDAY, DECEMBER 11

James Benning

ONE WAY BOOGIE WOOGIE
WITH JAMES BENNING IN PERSON

James Benning's films have appeared on many programs here at the Cinematheque including the popular Ann Arbor Film Festival Tour. He has recently emerged as the leading filmmaker of the Midwest. His films are filled with scenes of local color, lifestyles, and values encountered in that portion of the country. Those simple narratives which bespeak an emotional envolvment with his culture are handled with restraint and an almost classic editing style which is unique among his generation of filmmakers. His use of sequences from previous films is very much in the spirit of Vertov's catalogues. This evening's program will feature the West-coast premiere of his recent film, ONE WAY BOOGIE WOOGIE.

"ONE WAY BOOGIE WOOGIE 60min. is about: The number 60, industry, time, oil, music, noise, Boogie Woogie, German, Red, Space, workers, Milwaukee, Bumpers, coke, sand, space, sound, green, grain, narratives, oil, bicycles, 11 X 14, trucks, oranges, dance, VW's, Johnny Mathis, cool, kids, blue, Mondrian, direction, trains, mathematics, yellow, women, form, thunder, Tommy, structure, men, baseball, smoke, stills, root beer, day, counting, Potempkin, Johns, night, mother, camera, water, L. Cohen, openings, references, Calloway, black, and a screeching haul."

THURSDAY. DECEMBER 15.

Tom Brener

NEW FILMS WITH TOM BRENER IN PERSON

Since the spring of 1976 the films of Tom Brener have been shown on various group shows in the Bay Area, including a two-man show in August of last year here at the Cinematheque. This evening Tom is enjoying a respite from his teaching duties at Northwestern University to present this program which will include at least two films not seen before in the Bay Area. The most characteristic feature of his work is his employment of in and out of sync sound which always keeps a one-to-one correspondence with the image. Also distinctive is his precise yet sensual use of color which from moment to moment presents the viewer with quite unexpected resolutions.

The program will include:
MOTION SOUNDINGS (PERSPECTIVES IN SENSUAL COINCIDENCES) (1977) 26 min.
STATEMENTS ON BECAUSE (1977) 22 min.
PILOTONE STUDY (1976) 12 min.
OBSERVATIONS OF PLACE (1977) 30 min.

SUNDAY, DECEMBER 18

Vancouver films

Presented here is a selection of films by West-Coast Canadian filmmakers representative of what is being done in the various genres and styles by our friends in the North. This program will consist of the following films:

A NIGHT IN THE MOVIES (1976) 7min. -- "A stoned cartoon within a cartoon." Jim Bescott

GROWING UP AT PARADISE (1977) 20min. by Sandy Wilson - home movie footage of various vintages artfully edited and with sound accompaniment.

WOVEN IN TIME (1977) 10min. by Tony Westman - Evelyn Roth's dance sculptures materialized in their natural habitat.

ISLAND JOURNAL (1976) 10min. by Richard Patton - a laid-back look at life in the British Columbia Gulf Islands from the film diaries of former residents.

NIGHT OF SAMHAIN (1974) 12min. by Richard Patton - a reverent comedy about halloween, the pagan celebration that refuses to die out.

GHOST IMAGE (1977) 9 min. by Al Razutis

CITIES OF EDEN (1977) 9min. - from Razutis' "Amerika" - a film mosaic containing elements of history & existence spaning the years 1900 to the present.

PLASTIC SURGERY (1975) 19min. - a slow but incisive surgery of consciousness.

LIMITED ENGAGEMENT (1975) 6min.-- "What's a nice place doing in a girl like you."

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation For Art In Cinema/339 Head St./ San Francisco, CA 94132.